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## MISS MARGUERITE MACINTYRE.

UP to the present moment, the career of Miss Macintyre has proved one of great brilliancy, and the success already achieved by the young artist naturally engenders in her many admirers the hope that she will in coming years attain the height of renown. It is but reasonable to regard such a happy consummation as quite in accordance with the order of things, seeing that in the course of three years, the gifted lady has advanced to the front rank of operatic *prime donne*, a position once deemed beyond the reach of English speaking singers, but now occupied to a considerable extent, both on the Italian and English lyric stage, by British and American female vocalists. Miss Macintyre is a daughter of General Macintyre, late of the Royal Artillery, and, as her name indicates, is of Scotch descent, her mother as well as her father being natives of the northern country. It was, however, in Brighton, at a branch which the late Dr. Wylde established in that town, of his London Academy of Music, that she commenced the study of singing, and so rapid was her progress, that in a short time Miss Macintyre won the scholarship attached to that institution.

In order to profit by tuition from the celebrated singing master, Signor García, Miss Macintyre joined his class at the headquarters of Dr. Wylde's Academy. That she distinguished herself during the term of studentship in London may be gathered from her success in gaining in 1883, the bronze medal, in the year after the silver, and in 1885 the gold medal, while in happy sequence she obtained, in the following year, the diploma of an Associate of the institution. Though culture of voice was Miss Macintyre's chief end and aim, she did not neglect the art of declamation as practised upon the operatic stage. In this branch of education she received lessons from Madame Carlotta Leclercq, with the result that in July, 1885, she, playing the part of La Contessa in Mozart's *Le Nozze de Figaro*, made a most promising first appearance in opera. When the composer, the late Abbe Liszt, in the year following, visited this country, his oratorio, *St. Elizabeth*, was performed in his honour by pupils of the London Academy of Music, the *title-rôle* being undertaken by Miss Macintyre. About this time she became a pupil of Madame Della Valle, from whom she received valuable instruction, as the teacher, being intimately conversant with the methods adopted by the most celebrated continental artists, was enabled to point out to the aspirant, eager for knowledge, the means by which refinement of style could be gained without loss of power. To this lady the young vocalist attributes most of her success upon the Italian stage.

In the early spring of 1888 Miss Macintyre, singing at a private concert, was heard by Mr. Augustus Harris, who at once offered her an engagement for the season of Italian opera, then about to commence at Covent Garden Theatre. The work in which she had, on the evening of the 15th of May, 1888, to make her *début* was Bizet's *Carmen*, and it must be confessed that the part of Michaela, so true and tender, so loving and sympathetic, was admirably adapted to display the natural endowments and artistic acquirements of the *débutante*, whom the audience received with acclamation. At the termination of the London season, Miss Macintyre went on a provincial tour under the management of Mr Harris, in the course of which she, by playing such parts as Donna Elvira in *Don Giovanni*, Mathilde in *William Tell*, Margherita in *Faust*, Valentine in *Les Huguenots*, Leonora in *Il Trovatore*, and Pamina in Mozart's *Magic Flute*, won the unanimous approval of musical residents in the chief cities of the

United Kingdom. It is generally admitted that Miss Macintyre's Margherita in Boito's *Mefistofele* is, for dramatic power, one of her finest impersonations.

In an admirable way the abilities of Miss Macintyre lend themselves to the performance of oratorio. For this reason her services were secured by the Liverpool Philharmonic Society to "create" the soprano part in the *Dream of Zabal*, the work composed by Dr. Mackenzie expressly for the jubilee celebration of that institution. Her fame as an interpreter of the highest order of music has been subsequently established by singing in oratorio performances at the Royal Albert Hall and the Crystal Palace, at Manchester, Bristol, and at other places too numerous to mention. It should, however, be stated that she sang the principal soprano part in the first performance of Dr. Hubert Parry's *St. Cecilia's Day*, and of Dr. Creser's cantata, *The Sacrifice of Freia*, two of the works composed for the last Leeds Festival. There is little need to dwell at any length upon her recent impersonation of Elsa in *Lohengrin*, since her "creation" of the part of Rebecca, in Sir Arthur Sullivan's opera, lately brought out at the Royal English Opera, has more than all previous representations won for Miss Macintyre honour and renown.

## CURRENT NOTES.

FROM the reception accorded Boito's *Mefistofele*, performed at Covent Garden, on Saturday evening, May 2nd, it may be gathered that this work, representing modern Italian Opera, will not readily become a favourite of the English public. As long as they retain fervent admiration of Gounod's music illustrating the legend there will be no disposition on their part to patronise a rival setting. Being accustomed to the story as told in the French libretto, they regard the Italian "book," though more in accordance with Goethe's text, as an unequal and dislocated version; and having admitted the sensuous and brilliant music of the Frenchman within their extremely limited circle of artistic acquaintances, they can find no room for a composition that in comparison partakes of austerity. Had Boito been allowed by circumstances to write in the melodic style which captivated former generations, he might have divided honours with Gounod, but submitting to the influence of Germany he has been led to adopt a method foreign to the musical instincts and practices of his countrymen. The result has not been satisfactory, and it is indeed questionable whether the Italian will ever be successful in that form of art which seems to be the legitimate outcome of the Teutonic nature. Nor is it good that he should be, for does not music itself suffer in pith and virility as it advances towards universality of style and method? Verdi has certainly lost more than he has gained by recent departures from the source whence he first derived inspiration; and Boito will assuredly gain nothing by turning from the path trodden by his fathers in art.

The performance of *Mefistofele* was in many respects excellent. M. Edouard de Reszke, displaying those qualities which have placed him in the front rank of artists, delivered the music allotted to the title-part with immense effect, and by the aid of an imposing presence gave unwonted dignity and significance to every action. If he erred in any particular it was in making the agent of evil appear at all times too attractive. Madame Albani, sustaining the characters of Marguerite and Helen of Troy, sang with a power of voice that occasionally seemed in excess of the situation and its surroundings. Tones less



sonorous would have met all requirements in the classical Sabbath scene, in which she was associated with a somewhat feeble Pantales, in the person of Mdle. Guercia, an association that proved unfortunate for the pretty duo, "La Luna Immobile." The other parts were filled by Signor Rinaldini and M. Montariol.

In the repetition performance on Monday, the 4th ult., of Bizet's opera, *Carmen*, Mdle. Zélie de Lussan made her re-appearance at Covent Garden, and by clever acting and singing in the titular character, won success, though placed at the disadvantage of having but few opportunities of rehearsing with her associates, amongst whom was M. Devoyod, who, making his *rentrée* in the rôle of Escamillo, obtained by an able impersonation the goodwill of the audience.

To musicians who acknowledge the supremacy of Mozart and glory in the confession, the opera selected for performance on Thursday night, May 7th, presented unwonted attractions, it being none other than *Don Giovanni*, the master-piece of the immortal composer. Listening to the playing of the overture, one felt convinced that the instrumentalists, with their conductor, Signor Bevnigani, were engaged in a task that gave them delight, that they, as well as the auditors, were under the influence of the enchanting strains. Even the chorus was moved to more than ordinary interest, with the result that the choral passages in the superb *finale* of the first act were rendered with unusual effect. M. Maurel's impersonation of the hero of the story was marked by those qualities of fascination, without which the intrigues of the disreputable nobleman appear too silly and contemptible to work mischief, since only by a winning presence, a gallant bearing, and suavity of address could the audacious designs of the libertine be brought near to accomplishment. Not a trace of the swaggering coxcomb, often seen on the lyric stage, could be detected in the Don Giovanni of M. Maurel. Sometimes, indeed, the trembling of the voice seemed to afford indications of a stricken conscience, and thus for once in a way the tremolo, the objectionable device or lamentable frailty of vocalists, served an artistic purpose. Madame Tavery, a dramatic soprano of ability, gave a vigorous representation of Donna Anna; and Madame Rolla's assumption of Elvira was not wanting in intelligence; while Mdle. Zélie de Lussan, attired as gaily as a queen of May, sang and acted in a fashion to make the part of Zerlina very attractive. M. Montariol as Ottavio, M. Abramoff as the Commendatore, Signor Ciampi as Masetto, and M. Isnardon as Leporello, rendered good service.

M. Van Dyck, making, on Tuesday, May 19th, his first appearance in this country, achieved a brilliant success as Des Grieux in Massenet's opera *Manon*, the title-rôle being taken by Miss Sybil Sanderson. On the following evening, M. Lassalle made his *rentrée* as St. Bris in *Les Huguenots*; and Madame Mravina her *début* as Queen Marguerite de Valois. Both artists were received with favour. The cast also included Madame Albani (Valentine), M. Jean de Reszke (Raoul), Mdle. Giulia Ravogli (Urbano), and M. Edouard de Reszke (Marcel). Wagner's opera, *Die Meistersingers*, was given on Saturday, May 23rd, the principal characters being sustained by Madame Albani, M. Jean de Reszke, M. Lassalle, and M. Isnardon.

THE ever increasing success attending the vocal recitals given periodically by Mr. and Mrs. Henschel is but a just recognition upon the part of the public of merit displayed in the performance of music varied in style and age, yet always thoroughly artistic in character. In the programme of the first concert on Friday afternoon, May 1st, were a sacred song, "Sei nur still," by J. Wolfgang Franck, a musician of the 17th century, now well-nigh forgotten even in the Fatherland; two Handellian airs, "There in Myrtle Shades" and "Lusinghe piu care," respectively from the operas *Hercules* and *Alessandro*; a scena from Pergolesi's *Il Maestro di Musica*, an opera which obtained popularity in 1750, fourteen years after the early death of the brilliant Neapolitan composer; a duet from the opera *Giannini e Bernadone*, by Cimarosa, the renowned Neapolitan musician who in 1799 came to utter grief by attempting to resolve political discords; a duet from *Le*

*Nouveau Seigneur de Village*, written in 1813 by the popular French composer, Boieldieu; together with pieces by Brahms, Loewe, and Henschel. The soprano airs were sung by Mrs. Henschel with a refinement of style which appealed to every auditor susceptible to the influences of gentle, unpretentious art. In listening to her singing young aspirants to honours of the concert-room might learn that the secret of success lies not in strength, but in sweetness of voice; that simplicity of manner upon the platform is more attractive than any assertion of superiority; and that true expression of words and music spring from intelligence and feeling alone. These attributes were conspicuously revealed in Mrs. Henschel's interpretation of Liszt's scena, "Die Loreley," while executive skill was manifested in Handel's air, "Lusinghe piu care."

In respect of vocal gifts nature has not been bountiful to Mr. Henschel, whose tones, when delivered in full strength, are by no means so exquisite in quality as to enchant the ear. At times, indeed, they seem unpleasant rather than attractive; and often fail to serve as the medium for expression of lofty sentiment. But, though in its natural state his voice is divorced from beauty, the subdued tone, the *mezza voce*, acquired, presumably, by art, is not without charm. However much opinion may be divided concerning the merits of Mr. Henschel as a vocalist pure and simple, unanimity will assuredly prevail when estimating his general talents as an artist. As an accompanist he is *facile princeps*. It is not merely that he plays notes correctly, or waits patiently upon the singer, many others can do as much, but there is no one before the public who can perform what is generally considered a subordinate part with so much grace and effect. Whilst playing, he seems in love with his task, and manifests it not by grimace, or by any other foolish artifice, but by the unobtrusive demeanour of a man absorbed in a delightful occupation. During the afternoon Mr. Henschel's claim to be regarded as a composer was enforced by representations of songs of great merit. Mr. and Mrs. Henschel's second recital of the season was held in St. James's Hall on the 15th ult.

At a pianoforte recital, given at St. James's Hall by Mr. Eugène Holliday, on Saturday, May 2nd, this Anglo-Russian artist, who has had the privilege of studying under Rubinstein, the greatest pianist of the age, brought conviction to the minds of many present that he was, though scarcely out of his teens, well equipped for the career of a *virtuoso*. His programme contained, amongst other things, Beethoven's sonata in B flat, and Schumann's "Etudes Symphoniques"; and his performance of them was in most respects admirable.

UNDER the direction of Mr. F. Lewis Thomas an excellent performance was recently given of Hofmann's cantata, *Melusina*, by the Bromley (Kent) Musical Society. In presenting this romantic work to their friends and subscribers, the instrumental and vocal sections of this flourishing institution vied with each other in efforts to do justice to the picturesque and charming music. That they were entirely successful was on the part of the large and fashionable audience made apparent by the interest taken in the progress of the fairy tale, and by the spontaneous and hearty applause awarded the interpreters. The solos were admirably sung by Mrs. Hutchinson, Miss Cloudesley, Mr. E. Linington, and Mr. Bertram Latter.

AN orchestral concert was given on Tuesday afternoon, May 5th, by Herr Waldemar Meyer, a violinist with a Continental reputation, which he seems desirous to extend to this country. When appearing on this occasion upon the platform at St. James's Hall, he received a courteous greeting from those present, who had a year or two ago enjoyed his performances, and were anxious to renew the pleasure. In Beethoven's violin concerto he again revealed those qualities, that sweetness of tone, and delicacy of phrasing, which had previously won admiration; and, it must be confessed, they were accompanied by that deficiency of sustaining power which previously militated against entire success. In the *largo* the art of the violinist shone clear and bright, but in the *rondo* it

was overcast by difficulties that seemed beyond his means to remove entirely. Refinement of style and soundness of technique distinguished his playing of three movements of Bach's violin suite in E flat, and also in the romance from Joachim's Hungarian concerto, but the needful vigour and gaiety were absent from his rendering of the *finale*. Herr Waldemar Meyer's second orchestral concert was held on Wednesday, the 13th ult.

At the recent anniversary festival of the Royal Society of Musicians, several professors of the craft took advantage of the opportunity the occasion afforded of proving that after-dinner speaking was an art that could *pari passu* be cultivated and followed with that of music. The addresses of Dr. A. C. Mackenzie, Mr. Walter Macfarren, Mr. W. H. Cummings, and of one or two other distinguished musicians, were marked by rhetorical skill and good taste. They managed to steer clear of that rock of offence, the first personal pronoun. Instinctively they avoided any reference to their business engagements, or to the quantity and quality of the artistic wares they were in the habit of sending to market. By reticence on personal matters, they set a good example to young singers, players, and composers who may be suffering from *cacoethes loquendi*, and from the burning desire to advertise themselves.

The Earl of Lathom, who presided at the meeting, advocated the cause of the Society in a manner that showed his heart was in the task in hand. He had a word of acknowledgment of services rendered by the dead, especially for the deeds of the late Mr. Molineux, and also a word of congratulation to members of the institution, and accentuated his remarks by a gracefully paid compliment to one of their members, Mr. Edward Lloyd. During the evening a selection of music was performed, the most successful piece being the 'cello solo by Master Jean Gerardy.

At the Crystal Palace concert on Saturday afternoon, May 2nd, Miss Alice Esty, a young American singer, making on that occasion her first public appearance in this country, achieved a notable success. The *debutante* revealed in a song from David's "Le Mysoli" a voice of beautiful quality, a good method, and an artistic style; while in Mendelssohn's "Loreley" she gratified the auditor with the brilliancy and sustaining power of tones in the upper register, which enabled her to declaim the arduous passages of the scena with unwonted effect.

STEINWAY HALL was well filled on Tuesday afternoon, the 5th ult., when Mr. Lawrence Kellie held the first of a series of vocal recitals announced by him. The programme, largely made up of songs composed by the concert-giver, contained: "A Gipsy Song," "Be Silent, Love," and "O Sea, Sad Sea," together with settings of Tennyson's verses, "Crossing the Bar," and Shelley's lines, "The Fountains mingle with the River," by Mr. Kellie. The composer, being in several pieces his own interpreter, recommended them to the favour of the audience by earnest and effective singing. He was ably assisted in the presentation of his works by Mrs. Harding Cox, Miss Annie Griffith, and Mr. Hayden Coffin. A new song, "My Heart's delight," by F. Paolo Tosti, was sung with great success by Mr. Lawrence Kellie, who had the privilege of being accompanied on the pianoforte by the composer. Mdlle. Marianne Eissler afforded pleasure by an artistic rendering of the Adagio from the violin concerto (No. 9) by Spohr.

At the concert given in the Royal Albert Hall, on Monday evening, May 11th, Mr. Sims Reeves, the most celebrated English tenor of his generation, bade farewell to the public. With the exception of a few stalls, the vast building was filled by an audience that took every opportunity of manifesting esteem and admiration for the veteran artist. Indeed, the utmost enthusiasm prevailed, and, happily, the hero of the evening was able at this last appearance upon the concert platform to prove to all present, yes, even to those hearing him for the first time, that the reputation he had so long maintained had for its foundations the true principles of vocal art. Though years had gradually removed from his grasp the physical

means whereby he was wont to startle the hearer, there still remained to him the power to charm by tender expression, which on this occasion worked its spell in "Total Eclipse," and "Come into the Garden, Maud." In Verdi's duet, "Ah! Morir," suavity of tone, and in Davy's popular ditty, "The Bay of Biscay," breadth of declamation were the distinguishing characteristics of his singing. During the course of the evening Mr. Henry Irving appeared on the platform to recite lines of farewell, written by Mr. W. H. Pollock; and before the close of the proceedings Mr. Sims Reeves himself made a brief speech of "respectful, grateful, and affectionate" farewell. Madame Christine Nilsson, emerging from her retirement, assisted in carrying out the programme, which had also for interpreters, Madame Nordica, Miss Alice Gomez, Mrs. W. B. Eaton, Mdlle. Janotha, Mr. Percy Sharman, Mr. Herbert Reeves, and Mr. Barrington Foote, together with the Crystal Palace Orchestra, conducted by Mr. August Manns.

THE fifth Philharmonic Concert of the present season will be remembered for the untoward incidents which characterised it. In consequence of inability to rehearse Grieg's "Autumn" overture, and Berlioz's orchestral version of Weber's "Invitation à la Valse," those numbers were at the last moment withdrawn from the programme, and familiar works substituted. Moreover, the orchestral parts of Goltermann's violoncello concerto in A minor were replaced by a pianoforte accompaniment. Under the circumstances these alterations were necessary; at any rate, so decided the conductor, Mr. Cowen, who refused to be held responsible for the performance without preparation. It was no doubt courteous to allow Signor Sgambati to occupy in the rehearsal of his new work, "Sinfonia Epitalami," nearly the whole of the time set apart for the entire programme; but it was unfortunate that indulgence so far extended to the distinguished Italian should have been attended with disaster to other pieces in the scheme. However, the audience had an opportunity of hearing the "Sinfonia" under the most promising conditions, and therefore will not require a second performance to qualify or re-consider the unfavourable verdict passed upon the work. Whilst recognising many meritorious features, they deemed the composition upon the whole to be far below the symphonic standard. A great success was made on this occasion by little Jean Gerardy in 'cello solos; and Mr. Frederic Lamond, the Scotch pianist, advanced his reputation by capital playing in Brahms' second pianoforte concerto. The vocalist was Mr. Oudin.

At the "Festival of the Sons of the Clergy," held recently in St. Paul's Cathedral, a selection from Sir Arthur Sullivan's oratorio, *The Prodigal Son*, formed the anthem, the setting of the canticles used upon that occasion being by Mr. George Bennett.

A SELECTION from works composed by Mr. Aguilar was performed at the concert given on Monday, May 4th, by that highly esteemed professor. An excellent pianoforte and string quartet, having the advantage of a faultless interpretation, was received by the large and fashionable audience then assembling in St. James's Hall, with great favour, the andante cantabile being specially admired. Mr. Aguilar was assisted in the performance of his interesting compositions by M. Buziau, Mr. Wright, Mr. Albert, Mr. Lindo, and Mr. E. H. Thorne.

THE two concerts of Chamber Music, given on the 14th and 21st of last month by Mrs. Francis Ralph at the Royal Academy of Music, were distinguished by able and effective performances of instrumental works of the highest class. At the first concert the refined art of Mrs. Ralph was displayed in Brahms' "Sonata in G for pianoforte and violin," in Dvůřák's quintet in A, and in pianoforte solos by Chopin. The accomplished lady was aided in the interpretation of the concerto pieces by Messrs. Peiniger, Walenn, and Pezze, the vocalists being Miss Edith Tulloch, and Mr. William Shakespeare. On the second occasion, Mrs. Ralph's skill was revealed in Brahms's Quintet in F minor and Dr. Mackenzie's Quartet in E flat, her assistants being Messrs. Gerald



Walenn, Horace Ralph, Arthur Walenn, and Herbert Walenn. The audience were specially gratified with Mrs. Ralph's rendering of solos by Chopin and Mendelssohn. The vocalist was Mrs. Helen Trust.

As a mark of esteem and regard a complimentary concert was, on the 11th of May, given at Brixton Hall to Mr. Turlie Lee by friends in the neighbourhood, who had so often been entertained with the many-sided art of that amiable and clever gentleman. The committee formed for the carrying out of the agreeable and laudable undertaking had the good fortune to secure the services of Mr. Edward Lloyd, whose delightful voice was heard in a new song, "Longing," by Mr. Turlie Lee, who played the pianoforte accompaniments of the successful piece, and also in "The Message," by Blumenthal. In addition to the great tenor they had present the well-known artists Miss Anna Williams, Miss Eleanor Rees, and Mr. Frederick Bevan, with Miss Nellie Carpenter, Master Max Hambourg, and Mr. Fountain Meen, to assist in the performance of a capital programme.

The appearance of Mr. Joseph Barnby on the platform of the Albert Hall to direct the performance of *The Golden Legend*, was the signal for a demonstration on the part of the members of the Royal Choral Society, rejoicing to see their beloved chief returned amongst them in good health and spirits. For some minutes Mr. Barnby was engaged in acknowledging applause, which seemed to roar through the vast spaces of the building. On the calming down of the excitement the choir and orchestra proceeded to give a remarkably fine representation of Sir Arthur Sullivan's cantata. The soloists were Madame Nordica, Madame Belle Cole, Mr. Ben Davies, and Mr. Henschel, the organist being as usual Mr. Hodge.

MENDELSSOHN'S *Elijah* was performed at the People's Palace by the Popular Musical Union on Saturday evening, May 9th, when the large and beautiful Hall was crowded to its utmost capacity by an audience both appreciative and enthusiastic. The choir sang in excellent style, and the orchestra played the overture as well as the varied and intricate accompaniments, in a manner so efficient as to bring conviction to all present that the amateurs taught in the classes of the Union had really become able executants. The principal singers were Mrs. Hutchinson, Miss Devonshire, Miss Nellie Cloudesley, Miss Lilian Corner; with Mr. T. W. Page, Mr. W. Gadsby, Mr. E. Linington, and Mr. Bertram Latter, the conductor being Mr. W. Henry Thomas.

THE fifth series of concerts given in the Kensington Town Hall by "The Musical Guild" was commenced on the 6th ult., when a carefully prepared programme was performed by members of the Society formed by ex-students of the Royal College of Music.

WE are glad to announce that Mr. and Mrs. Charles P. Smith, the secretary and lady superintendent respectively of the Guildhall School of Music, are in greater part recovered from the effects of recent severe illnesses. To signalise the happy event, and to express their esteem and regard, the professors of the institution, with Mr. Cusins as spokesman, presented to Mr. Smith, on Saturday, May 23rd, a handsomely illuminated testimonial with a purse of money, and to Mrs. Smith a pair of opera-glasses.

THE first Richter concert of the season was given on Monday, May 25th, when the programme embraced Wagner's overtures to *Die Meistersingers* and *Parsifal*; as well as the "Walkürenritt" from *Die Walküre*, together with a concerto by Bach, and Beethoven's Seventh Symphony.

THE picture of Miss Macintyre is from a photograph by Messrs. Wallery, Regent Street.

SARASATE commenced his present series of concerts on Saturday afternoon, the 30th ult., when he was announced to play in Mackenzie's cantata for violin and orchestra

and Max Bruch's "Fantaisie Ecossaise." The fine orchestra was under the able direction of Mr. W. G. Cusins.

THE announcement made on the first Monday in May of the death of Mr. Montem Smith, caused a shock of surprise to those who had been in constant intercourse with him, so unexpected was the sad event. But a few days before he was seen in his stall at Westminster Abbey taking part in the service of the church, and appearing in the enjoyment of the good health habitual to him. Up to that time there was not the slightest trace visible of weakness or decay in form or feature, the complexion of the face retained its singular freshness, and the hair its auburn tints. Whilst all those serving with him for the last forty years in the church choir or concert-room had donned the livery of age, he alone was privileged to still wear the appearance of early manhood. To friends and acquaintances this prolongation of the outward characteristics of youth promoted expectations that his life would be extended beyond the limits set down by the Psalmist, an expectation that was, alas, not permitted to attain realisation. Suddenly attacked by the strange malady with a familiar name, Montem Smith, ere a week had elapsed, passed, at the age of 63, into the silent land.

During the greater part of the term of life granted him he was busily occupied in the service of music. At an early age he was enrolled as chorister of the Royal Chapel at Windsor, to the choir of which his father had for many years been attached. In the capacity of chorister boy Montem Smith sang at the coronation of Her Majesty, and as Vicar Choral of the Abbey he had the good fortune to assist at the Jubilee Service held four years ago at Westminster. A record of fifty years of active duty few singers are permitted to make, and when the importance and value of the duty performed by Montem Smith be taken into account, the record is indeed as remarkable as honourable. On leaving the choir of St. George's, he became an assistant master at a preparatory school, an employment he forsook on finding himself the possessor of that most coveted of prizes, a tenor voice. Invited by Mr. John Foster, a whilom fellow chorister, he joined the choir of St. Andrew's, Wells Street, London, then rising into popularity through the agency of Mr. Foster, the organist and choir-master of the church. In a comparatively short time, however, the two fast friends transferred their services from Wells Street to the Chapel Royal, St. James's Palace, and to Westminster Abbey, Smith having been appointed a tenor and Foster an alto in the choirs of those establishments.

The sterling qualities of Montem Smith's art soon found ample scope for manifestation in the concert-room. In oratorio performances, the young tenor revealed merits which obtained for him the immediate favour and patronage of the managers of the Sacred Harmonic Society at Exeter Hall, as well as of the committees of the Birmingham, Hereford, Gloucester, and Worcester festivals, and by the opportunities thus afforded he established for himself a wide-spread and enduring reputation as a most capable and desirable exponent of sacred music. Nor was he less successful as an interpreter of English ballads, especially of those popular in olden times. In glees his command of the medium voice, and his unflinching accuracy rendered his services of the utmost value; and when it is added that he had the ability to sing any and every kind of music at first sight, it will be understood that he was at all points well equipped as a vocal artist. Of him it might be said with emphasis that he was a man respected in public, and beloved in private life. Having had the privilege of enjoying companionship with him for nearly forty years, the present writer is constrained to express his sense of personal loss in the death of his old friend, Montem Smith.

#### TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

THE EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.



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Tachigrafo Musicale Tessaro.

seek our new, our bet - ter home, Where we our rest shall gain. *ff* Al - le-

lu - jah! Al - le - lu - jah! We are travel - ling home to heaven!

Choir Organ. *f* Gt Organ. Diaps.

*f* Trebles only

To Ca - naan's sacred bound We

haste with songs of joy, Where peace and li - ber - ty are found, And

le- sweets that ne-ver cloy. *ff* Al-le-lu-jah! Al-le-lu-jah! We are

Choir Org.

travel-ling home to heaven!

Gt. Organ.

Tenor. *f* There sin and sor-row cease, And all the strife is--

Bass. There sin and sor-row cease, And all the strife is--

Coup:Sw: There sin and sor-row cease, And all the strife is--

And o'er; There we shall dwell in end-less peace, And ne-ver hun-ger

o'er; There we shall dwell in end-less peace, And ne-ver hun-ger

P&W.1684.



*rall.*

*ff* Al-le-lu-jah! Al-le-lu-jah! We are travelling home to heaven!

*ff* Al-le-lu-jah! Al-le-lu-jah! We are travelling home to heaven!

*ff* more. Al-le-lu-jah! Al-le-lu-jah! We are travelling home to heaven!

*ff* more. Al-le-lu-jah! Al-le-lu-jah! We are travelling home to heaven!

*ff* *rall.*

*a tempo*

There in ce - les - tial strains The ran - somed cap - tives sing; There

*a tempo*

There in ce - les - tial strains The ran - somed cap - tives sing; There

*a tempo*

There in ce - les - tial strains The ran - somed cap - tives sing; There

*a tempo*

There in ce - les - tial strains The ran - somed cap - tives sing; There

(May be unaccompanied.)



aven!  
aven!  
aven!  
aven!

love in ev - ery bo - som reigns, For God Him-self is King. Al - le-  
love in ev - ery bo - som reigns, For God Him-self is King. Al - le-  
love in ev - ery bo - som reigns, For God Him-self is King. Al - le-  
love in ev - ery bo - som reigns, For God Him-self is King. Al - le-

Gt. Organ.

There  
There  
There  
There

lu - jah! Al - le - lu - jah! Al - le - lu - - - jah!  
lu - jah! Al - le - lu - jah! Al - le - lu - - - jah!  
lu - jah! Al - le - lu - jah! Al - le - lu - - - jah!  
lu - jah! Al - le - lu - jah! Al - le - lu - - - jah!

Gt. Diaps.

*mf* How sweet the prospect is! It

*mf* How sweet the prospect is! It

*mf* How sweet the prospect is! It

*mf* How sweet the prospect is! It

Reed. Choir Organ. Gt:

cheers the pil - grims' breast, As journeying through the wil - der-ness, We

cheers the pil - grims' breast, As journeying through the wil - der-ness, We

cheers the pil - grims' breast, As journeying through the wil - der-ness, We

cheers the pil - grims' breast, As journeying through the wil - der-ness, We

seek the pro-mised rest. *ff* Al-le-lu-jah! Al-le-lu-jah! Al-le-

seek the pro-mised rest. *ff* Al-le-lu-jah! Al-le-lu-jah! Al-le-

seek the pro-mised rest. *ff* Al-le-lu-jah! Al-le-lu-jah! Al-le-

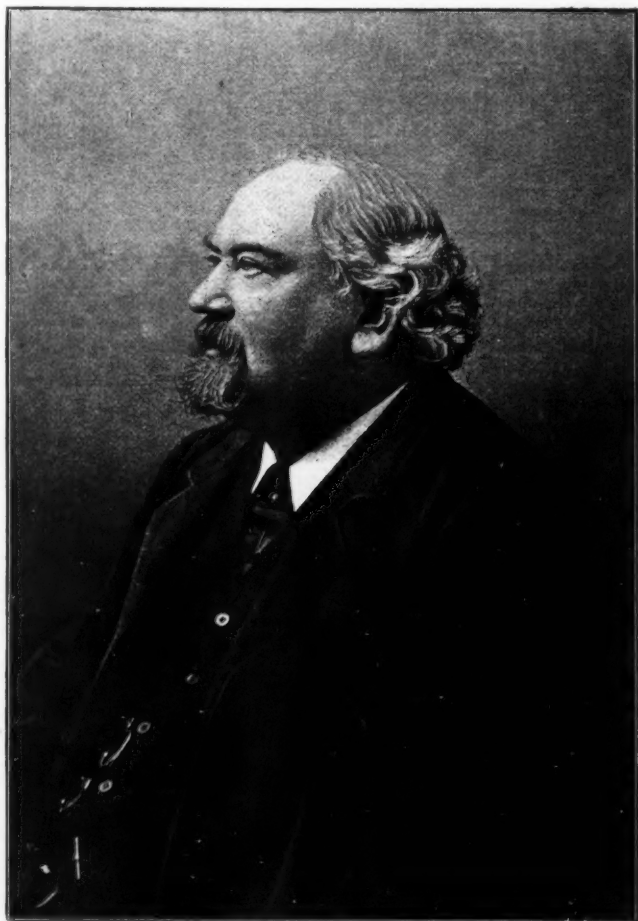
seek the pro-mised rest *ff* Al-le-lu-jah! Al-le-lu-jah! Al-le-

seek the pro-mised rest *ff* Al-le-lu-jah! Al-le-lu-jah! Al-le-



[illegible]





MR. W. SMALLWOOD.